



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

doubtful value. One of the principal reasons why these compositions in their entirety are so useful and interesting is that they tell a more or less connected story both in the words and in the music. The music of the accompaniment and the words and music of the solos, duets, etc., are very important parts of the piece, and the pupils in the chorus never have a chance to learn these if they use only the chorus parts. The solos and the corrected pieces for the soloists should be sung occasionally by the chorus so that every one will get an idea of the whole piece. When the concert is given, the pupils will derive an exquisite pleasure from hearing and following the score of the music they already know, as it is sung by fine soloists and played by the orchestra instead of on the piano. It is not a wise thing to purchase these chorus editions unless forced to by circumstances. The added interest and education the chorus receives well repays the added expense of the regular vocal scores. Also when purchasing these books the buyer should be sure that they are bound very strongly, as there is a great deal of wear and tear on music books. Moreover, a book once purchased should be a permanent addition to the library to be used when desired.

Probably the most difficult position in the whole school system to fill successfully is that of high school chorus leader. The classes are large; they meet the teacher but once or twice weekly, and the pupils are just at the age when they are hardest to handle. These and many other reasons make the path of the chorus leader anything but a flowery one.

The teacher must be a disciplinarian, one who is able to rule tactfully without too much show of driving. He must be a teacher of the most ingenious variety and also have great force and endurance, both mental and physical. He must have perfect self-control, for nowhere is it needed so much as in the high school chorus class. He must have the right attitude toward his subject and see it from the big human educational side, as well as from the musical side. He must have infinite patience, firmness, and an immense love for young people.

It is no easy work to be a successful chorus leader. It is a man's job, though many women are doing it splendidly. When I say that it is a man's job, I mean that boys are more likely to sing if there is a man at the helm. Then again in the large high schools, where there are many classes daily, the mere physical strain of several chorus classes in succession is too much for the average woman not possessed of great physical as well as mental endurance. Pages might be filled with the attributes desirable in a chorus leader but we must not go so far as to discourage the aspirants to success in this field.

Book Review Section

A SIGNIFICANT VOLUME

The MacMillan Co., to whom all music lovers are indebted for their valuable Grove's Dictionary of Music and Musicians, have placed Americans in their special debt by issuing a supplementary or sixth edition as an American supplement. This book of 412 pages, uniform in size and binding with the other five, is edited by Waldo Selden Pratt, the veteran critic and lecturer of Hartford, Connecticut, and Charles N. Boyd of the Pittsburgh Musical Institute. These two earnest students, capable writers, and thoroughly informed musicians have produced a volume which by its breadth of view, soundness of judgment, accuracy of statement, and good taste throughout will be a matter of gratification to musicians of this country and a source of much enlightenment to the musicians of other countries.

The volume consists of two large divisions. The second division is an enlarged, humanized, and readable series of personal and descriptive articles on musicians, institutions, and musical movements in America. Upwards of 1700 persons are included for at least brief reference and 700 or more are the subject of illuminating, descriptive articles. Prominent schools of music, orchestras, opera houses, music departments of colleges and universities, associations such as the Supervisors' Conference, the M. T. N. A., movements in education, such as music in the church, in the public schools—these and a great variety of other topics tersely but adequately treated make this section of the volume that mine of information for the astonishing array of musicians and musical institutions in America which the pre-

ceding five volumes have furnished for music in general. The first division of the book is a novel and valuable method of treating the development of music in America. It consists of a number of carefully written essays treating various periods in the development of music in this country, each of which is followed by a chronological register of the important musical workers during that period. It is safe to say that there is nowhere else available in such succinct form, such a mass of useful information.

This volume is one that is indispensable for purposes of reference on music in America.

TWO CONTRASTING BOOKS

Two strikingly different but still both distinctly helpful books are the *The Teaching of Music* by Robert T. White, (G. Schirmer, Publishers) and *what Music Can Do for You* by Harriet A. Seymour (Harper and Bros., Publishers). The author of the first is an English school man; Mrs. Seymour is the head of a music school in New York where she has also had considerable experience in a music school settlement. The first is a definite attempt to clarify problems connected with school music; the second purports to be a guide to the uninitiated in music whether he be child or adult. The first, as Mr. Will Earhart remarks in the illuminating comments which he contributed to the American Edition, gives a clear delineation of objectives and a fund of valuable suggestions as to the spirit and principles which must govern school music teaching; the second stresses the spiritual message of music and gives helpful criticisms of the too numerous instances in which all of us emphasize the letter and neglect the spirit. Both books are worthy of your consideration.

"THE PHILHARMONIC ORCHESTRA SERIES"

By Will Earhart, Director of Music, Pittsburgh, Pa.

The Oliver Ditson Company, through its School and College Department, is publishing a number of works of prime interest to supervisors. A few months ago Mr. Louis Adolphe Coerne was engaged as head of this department, and in the short time since, his strength and capability have been clearly manifest. One of the new publications which is of extraordinary importance is "The Philharmonic Orchestra Series." The compositions included in the list are of unvarying musical excellence and are consequently of interest to any orchestra, amateur or professional. They are, however, unusually shrewd in their adaptation to the range of artistic comprehension germane to school or college students and are carefully guarded in their technical demands. All of the numbers are admirably orchestrated by Mr. Coerne himself. The orchestrations provide E-flat alto parts in substitution for horns, and third violin parts in substitution for viola: otherwise they are free from the unusual arrangements which sometimes distort publications for school orchestras without bringing any commensurate simplifications.

But perhaps all these good qualities hardly justify terming the issue one of extraordinary importance. If not, there is a remaining feature that does give ample justification: namely, that the *full score is published for every number*. I may judge wrongly, but I believe this will be found a great boon to the director of many school orchestras who, dealing sometimes with a large percentage of unreliable readers and players, spends most of his time in rehearsal in running over to one stand after another to see what was *really printed* at some spot where wierd sounds were made by the player. And how many *amateur leaders* will find not only comfort, but a vast mine of instruction in these scores. It is a most healthful musical activity for any one to read an orchestral score, but it is exceptionally helpful to the orchestral teacher who must study and work it out in actual rehearsals. These scores constitute veritable text-books for music supervisors who use the pieces.

SOME NEW WILLIS MATERIAL

From the press of the Willis Music Company there have lately come a number of new works including *Mother Goose Singing Games* by Paul Bliss. *Santa Claus in Mother Goose Land* by Mary M. Halliday, *When Betsy Ross Made Old*